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Folk songs from Mexico
and South America

M
1680
H24F6



FOLK SONGS

FROM MEXICO AND
SOUTH AMERICA

COMPILED AND EDITED BY
ELEANOR HAGUE

PIANOFORTE ACCOMPANIMENTS BY
EDWARD KILENYI

PRICE, \$1.00

NEW YORK : THE H. W. GRAY COMPANY
SOLE AGENTS FOR
NOVELLO & CO., Ltd.



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•PREFACE•



ACES with Latin blood in their veins love to sing, and into their music, whether it be gay or tragic, they pour all the intensity of their southern temperament. To the Anglo-Saxon, accustomed by inheritance to moderation in all things, the emotional expression sometimes seems overdone; but in tropical surroundings, with vivid skies, florid architecture, brilliant flowers and gay-colored clothes, it appears spontaneous and appropriate. To sit in the plaza of some quaint Mexican town on a starry, perfumed evening is to realize the significance of highly colored and impassioned utterance. One's blood is fired by the rhythmic power of the music which floats out from the gaily lighted central pavilion, and the groups of people are a delight to one's eyes: Indians in white cotton clothes, gaudy *serapes*, and big hats; groups of young girls with scarfs over their heads, walking about; other groups of young men in picturesque *charro* costume; as well as occasional older people of dignified mien. On a bench an exquisitely pretty girl sits beside her mother, with her eyes fixed on space, but quite conscious of the handsome youth in his best embroidered jacket and *sombrero*, at the farther end of the bench, who gazes shyly at her and then looks away with rapture in his eyes. If he has not already begun to "play the bear" under her window, he will undoubtedly soon reach that point in his courtship.

Any of the twelve love songs in this volume might be sung by this young lover or others of his kind. The first nine belong to the people of Spanish inheritance in Latin America, the last three to those of Portuguese antecedents, and come from the neighborhood of Para in northern Brazil. Of the twelve, two are known to be variants of songs sung in Spain: No. III, *The Incognito Gallant*, and No. IV, *The Signal*. A different version of this latter song is to be found in a volume from the province of the Asturias. The remaining songs seem to have originated on this side of the ocean, and many of them are undoubtedly known over a larger area than is suggested below. The compiler has searched through numerous volumes of Spanish folk-music and has often questioned the singers as to the history of their songs, but has been unable to trace any of the others back to Spain. Both words and melodies have been recorded with care, as accurately as possible.

The first two songs, *The White Dove* and *Serene Night*, as well as the fourth, *The Signal*, were sung by Señorita Carlotta Manuela Corella, who had learned them from her father during her childhood spent in Mexico City. No. III, *The Incognito Gallant*, is familiar from end to end of Spanish America, and is sung with many variants. No. V, *The Troubador*, was heard in southern California, while No. VII, *Ask It of the Stars*, comes from Mexico City, and No. VI, *Dove Street*, from its picturesque suburb, San Angel.

No. VIII and No. IX, *Enchanting Maria* and *My Dream*, were both sung for the compiler by a man named Pedro Diaz, a half-breed Indian from the ancient city of Oaxaca in southwestern Mexico. He is a tailor by trade, slight and delicate in build, with a finely cut profile, and a beautiful, natural baritone voice. Without any training, his instinct for good interpretation is almost unerring, so that his singing is true pleasure. He used to come in the evening after his long day's work was over and sing with his guitar in a vast, bare room. The only light was from one small lamp in the center, which made the surrounding darkness all the darker, while the open windows and doors let in the murmuring of leaves and the splashing of fountains from the square outside, and the occasional hum of voices. Pedro Diaz said that as a boy he had learned the songs from his uncle. He was very modest about them, and doubted whether they could possibly be what the señorita really wanted. They are, however, excellent examples of the fact that an untrained, uneducated singer does not necessarily sing primitive melodies.

In Mexico the guitar is used everywhere for accompanying and also for solos. As a rule, in playing accompaniments the natives content themselves with simple harmonies in chord-form or as arpeggios; but they have a deep affection for successions of thirds, and never seem to tire of their honeyed sweetness. The present piano accompaniments are an effort to keep true to the inherent simplicity of folk-music.

Grace notes and flourishes would probably be added by the native performer of this music to suit his momentary fancy. At one or two points in this volume these have been suggested, but the custom can be followed and extended almost without limit. The Spanish language uses many more vowels to the number of consonants than occur in English, which gives a transparent quality to the sound and makes it most singable. When a word closes with a vowel and the following one commences with another vowel, only one note of music is given for the two syllables, which should be sung without a break and made as flowing as possible.

Courteous acknowledgement is hereby made to the *Journal of American Folk-Lore*, for permission to reprint Nos. I, II, IV, V, X, XI, XII, in which magazine they first appeared, without accompaniments or English words.

The valuable assistance of MISS ESTHER SINGLETON, MRS. ELENA DE APEZTEGUIA MIDDLETON, MISS EDNA THOMPSON, MISS ETHEL I. BROWN, and others in the work of translating these songs is thankfully acknowledged. To these, and to Mr. Kilenyi, as well as to those who have given their songs for this volume, and the friends who have helped in many ways, the compiler is deeply grateful.
STOCKBRIDGE, MASS., 1914.

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LA PALOMA BLANCA.

THE WHITE DOVE.

Con spirito.

Yo soy tu pa - lo - - ma blan - ca,
I'm your lit - - tle dove, my dar - ling,

Tu e - res mi pi - chón a - zul, Ar - ri - ma - me
You're my pret - ty pi - geon blue. Turn your sweet red

tu bo - qui - ta, Pa - ra ha - cer cu ru cu ru. A la jo - ta,
lips to me, dear; And let's woo and coo, coo, coo. To the jo - ta,

*Ped.**Ped.**Ped.**Ped.*

jo - ta que bai - le Je - su - si - to, A la jo - ta,
 jo - ta that danced the lit - tle Je - su, To the jo - ta,

p giocoso

jo - ta que bai - le Je-su - si - to, A la jo - ta, jo - ta que bai - le Je-su -
 jo - ta that danced the lit - tle Je - su, To the jo - ta, jo - ta that danced the lit - tle

cresc.

-si - to, Cu ru cu ru cu ru.
 Je - su, Coo coo coo coo coo.

mf

sf

NOCHE SERENA.

SERENE NIGHT.

Pianoforte Accompaniment by
EDWARD KILENYICompiled and Edited by
ELEANOR HAGUE*Molto moderato con sentimento.*
Poco più mosso.
Tempo primo.
Più mosso.

a tempo

tier - no be - so, Que te man - do, pa - ra ti. Cam - po en in -
kiss I send thee, Take it love, Ah! turn to me. Win - ter's chill doth

a tempo

rit.

Cam - po en in -
Win - ter's chill doth

Largamente.

f.

- vier - no, Flor mar - chi - ta - da, No - che sin lu - na,
come too soon, I am but a with - ered flower, Night with - out ray of moon,

colla parte

Ne - gro tur - bi - ón. Flor sin a - ro - ma, Mar - chi -
Wild storm's raging hour. Flower with its per - fume spent, Tree tossed and

Sostenuto.

- ta - da, Ar - bol tron - cha - do, E - so soy yo.
torn and bent, Love's storm hath swept o'er me so cru - el - ly.

colla parte

EL GALAN INCOGNITO.
THE INCOGNITO GALLANT.

Allegretto.



En no - che ló - bre - ga, ga - lan in - cób - ni - to,
One clou - dy ev' - ning a gal - lant in - cog - ni - to

Las cal - les cén - tri - cas a - tra - ve - só,
Passed through the crow - ded streets and pub - lic square,

Y al pié la clá - si - ca
Then at the base of the

ven - ta - na dó - ri - ca, Po - só su cí - te - ra, ya - sí can - tó:
 carved Do - ric win - dow He leaned and played his gui - tar, and sang this air:

colla voce

amoroso
 "O - ye - me, síl - fi - de, la lu - na pá - li - da
 "Oh! hear me, love - ly sylph! the moon so pale and wan

mf

Su ful - gor nié - ga-me, que no se vé.
 Sends down no rays to me through veils of mist.

Yes - tán las bó - ve-das
 Now from the face of Heav'n

ver - tien - do lá - gri - mas, Y hasta los tué - ta - nos, me ca - la - ré!"
 rain falls in tears like mine, I am drenched through and through, sing - ing to thee!"

Pe - ro la síl - fi - de,
The sylph who heard this song

que oyó es-te cán - ti - co, En - tre las sá - ba - nas
from the in - cog - ni - to, Pulled down the blinds so tight

se re - fu - gió, Y di - jo: "Cás - ca - ra, que son mur - cie - la - gos,
(Ah! cru - el she!) Then she cried, "Gra - cious me, how the bats fly to - night!

Can-to ro - mán - ti - co, no te a - bro yo.
Sin-ger ro - man - tic, I ope not to thee.

colla voce

Pe - ro es ló - bre - ga, la no - che hab - la - ré,
 My win - dow shows no light, Se - ñor, I go to bed,

mf

Se van las síl - - fi - des á cos - ti - par."
 Sing to the rain in- stead, sing not to me."

"Yes - tán las bó - ve - das ver - tien - do lá - gri - mas,
 "Now from the face of Heav'n rain falls in tears like mine,

Y has-ta los tué - ta - nos me ca - la - ré!"
 I am drenched through and through, sing - ing to thee!"

LA SEÑA.

THE SIGNAL.

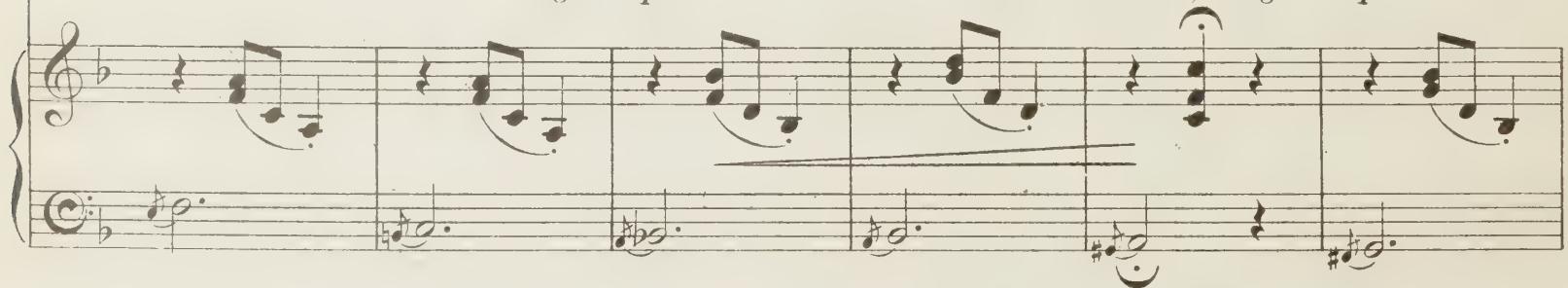
Leggiero.



ni - ña que á mi me quie - - ra, La ni - ña que á mi me
 heart's love to gain for ev - - er, My heart's love to gain for



quie - - ra, Ha de ser con con - di - ción, Y ha de ser con
 ev - - er High spi-rit a maid must show, High spi-rit a



1. con-di - ción. 2. La — Que vol - viendo le á hacer la se - ña,
 maid must show. My — To her window I'll call from be - low,



Spoken ad lib.

Pst! Pst! Que vol - viendo le á hacer la se - ña,
Pst! Pst! To her window I'll call from be - low,
Ha de sa - lir al bal -
At her bal-co - ny rail she'll

-cón, ————— Y ha de sa - lir al bal - cón, Que vol - viendo le á hacer la
hov - - er, At her bal-co - ny rail she'll hov-er, She must signal like this from a -

Whistled.

se - ña, Ha de con - tes - tar,
- bove, And thus will she prove,

PP

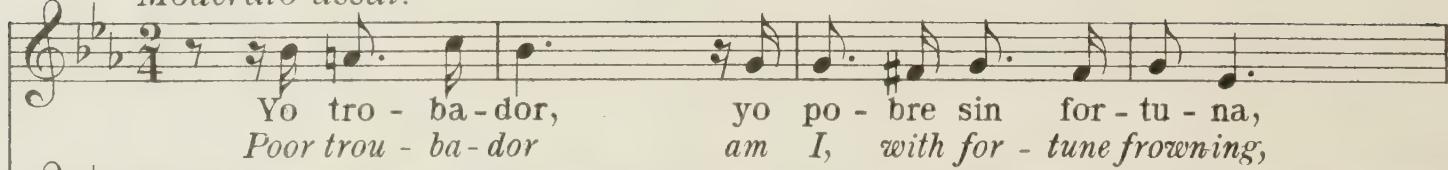
Whistled.

Ha de con - tes - tar, A - mor!
And thus will she prove Her love!

ff

EL TROBADOR.

THE TROUBADOR.

Moderato assai.

Yo tro - ba - dor,
yo po - bre sin for - tu - na,
am I, with for - tune frowning,



Si te ad - mi - ro,
I love thee dear - ly,
las gra - cias que tu tie - nes;
thy gra - ces I a - dore,

Yo no te veo,
Like moon - light's spell,
mas be - illa que la lu - na,
thy beau - ty all is crowning,

poco ritard.

Si te a - do - ro,
I love thee dear - ly,
me per - do - nas o - tra vez.
Oh! for - give me once more.

poco ritard.

sempre più agitato

Pro-scri - to yo, en ex - tran-je - ro sue-lo, No
 Ban-ished am I, Ah! show me now thy pi - ty, From

*sempre più agitato**mf*

hay pie - dad, de un tris - te tro - ba-dor; Pro-scri - to
 for - eign lands I send my cry to thee; Ban-ished am

colla voce

yo, en ex - tran-je - ro sue - lo, No hay pie -
 I, Ah! show me now thy pi - ty, From for - eign

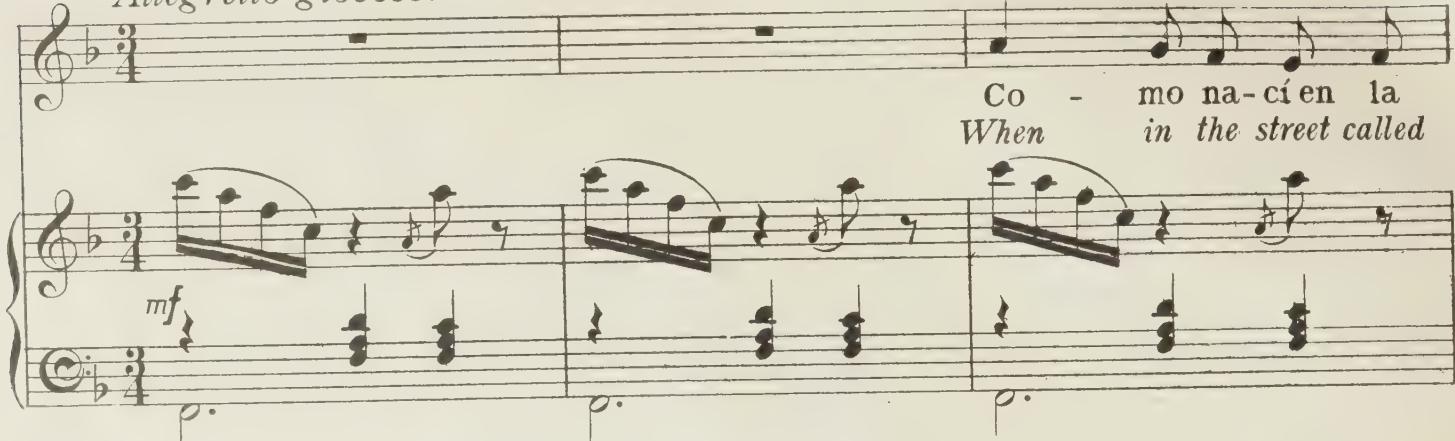
-dad,
lands

de un tris - te tro - ba - dor.
 I send my cry to thee.

*rit.**rit.*

LA CALLE DE LA PALOMA.

THE STREET CALLED DOVE STREET.

Allegretto giocoso.

ca - lle de la pa - lo - ma, Ay! Ay! Ay! Es - te nom-bre me
Dove Street my life was down - ing, Ay! Ay! Ay! This name the chil-dren.

die - ron de ni-ña en bro - ma; Ay! Ay! Ay! Y co-mo sal-to a-
called me, both night and morn - ing; Ay! Ay! Ay! Since there I flit - ted

- le - gre de ca-lle en ca - lle, Ay! Ay! Ay! Es - te nom-bre me
gai - ly through streets and gar - dens, Ay! Ay! Ay! Dove was the name they

a tempo

die - ron de ni - ña en bro - ma, Ay! Ay! Y co - mo a -
called *me both night and morn - ing,* *Ay! Ay!* *I'm soft - ly*

a tempo

tru - llo, pa-lo - ma soy, Que brin - co y can - to
call - ing *to find my love,* *Com-plain - ing* *sad - ly,*

por don - de voy, Con mi nom - bre de pa-lo - ma siem - pre;
"Oh! where is he?" *Till my* *love shall come, I wan - der lone - ly,*

f

più mosso

Busco un pa - lo - mo, busco un pa - lo - mo, busco un pa - lo - mo, Quien se - rá él?
Seek-ing my mate, seek-ing my mate, seek-ing my mate, Where can he be?

più mosso

Co - -mo es-toy en mi ven-
When in my lit - tle

- ta - na cer - ca del cie - lo, Ay! Ay! Y por el las pa -
win - dow I sit a - spy - ing, Ay! Ay! Sky - ward I look, and

- lo - mas tien - den el vue - lo, Ay! Ay! Cuan - do veo por mi
see that the doves are fly - ing, Ay! Ay! And, when the dawn comes

vi - drio que el al - ba a - so - ma, Ay! Ay! Ten - der qui - sie - ra el
soft - ly, I sigh "My dear love, Ay! Ay! Would I could fly and

a tempo

vue - lo cual la pa - lo - ma, Ay! Ay! Y co - mo a -
seek you like yon-der white dove, Ay! Ay!" I'm soft - ly

a tempo

rru - llo, pa - lo - ma soy, Que brin - co y can - to
call - ing to find my love, Com - plain - ing sad - ly,

por don - de voy, Con mi nom-bre de pa - lo - ma siem - pre;
"Oh! where is he?" Till my love shall come I wan - der lone - ly,

più mosso

Busco un pa - lo - mo, busco un pa - lo - mo, busco un pa - lo - mo, Quien se - rá él?
Seek - ing my mate, seek - ing my mate, seek - ing my mate, Where can he be?

più mosso

PREGÚNTALE A LAS ESTRELLAS.

GO ASK OF THE HIGH STARS GLEAMING.

Pianoforte Accompaniment by
EDWARD KILENYICompiled and Edited by
ELEANOR HAGUE

Moderato.

Moderato.

Pre - Go

gún-tale á las es - tre-las, si no de no-che me ven llo - rar,
ask of the high stars gleam-ing, If my tears fall not through-out the night. Pre - Go

gún-ta- les si no bus - co, pa-ra a-do - rar - te la so - le - dad.
ask if I seek not dream-ing, For thee till the dæn brings light. Pre - Go

gún-tale al man-so ri - o, si el llan-to mi - o no vé co - rrer,
ask of the murmur-ring stream-let, If my pale sha-dow-y form goes by. Pre - Go

-gún-tale á to - do el mun - do si no es pro-fun - do mi pa - de - cer.
 ask of all cre - a - tion If thou art not, love, my soul's one cry.
colla voce

Ya nun - ca du - des que yo te quie - ro, Que por tí
 Ah! doubt not dear - est, that I a - dore thee, For thee I
colla voce

mue - ro, lo - co de a - mor; Á na - die a - mas, á na - die
 per - ish dis - traught with love; Thou lov - est no one, Thy heart beats
colla voce cresc.

quie - res, O - ye las que - jas, o - ye las que - jas de mi a - mor.
 cold - ly, Oh! hear the plead - ing, Oh! hear the plead - ing of my fond love.
f

Pre -
Go

*gún-ta-le á las flo-res, si mis a - mo-res les cuen-to yo, Cuan-
ask of the sweet flowers bloom-ing If of my sor-rows I told not all. Go*

*do la ca-lla - da no - che cie-rra su bro-che, su - spi - ro yo, Pre -
ask of the wild birds sing-ing If I sigh when the night doth fall. Go*

*gún-ta-le á las a - ves, si tú no sa-bes lo que es a - mor, Pre -
ask of the dew - y mea-dowes If thy love holds not my heart in thrall. Go*

cresc. *f*

-gún-tale á to - do el pra - do, si no he lu - cha - do con mi do - lor.
 ask of all cre - a - tion If for thee, dar-ling, I pine and call.
colla voce

Tú bien com - pren - des, que yo te quie - ro, Que por tí
 Ah! hear me dear - est, how well I love thee, For thee I
colla voce

mue - ro, so - lo por tí; Por-que te quie - ro, bien de mi
 per - ish dis - traught with love. My on - ly so - lace is to a -
cresc.

vi - da, So - lo en el mun - do, so - lo en el mun - do, te quie - ro á tí.
 - dore thee. My heart's de - vo - tion, my heart's de - vo - tion I of - fer thee.
f

ENCANTADORA MARIA.

*MARIA DEAR.**Moderato.*

En - can - ta - do - ra Ma - ri - a, Yo te
Ma - ri - a dear, my pas - sion and

a - mo con i - lu - sión, A quien le da - ré las que - jas ne -
great des - pair thou art, To whom shall I tell the sor - rows of

-gras de mi co - ra - zón? Ay!
my de - vo - ted heart? Ay!

que triste para él que a-ma, No te-ner si - quie - ra nin-guna es - pe-
 how des-pe-rate for a lov-er Know-ing no so - lace, dis-heart-ened for

colla voce

-ran - za! _____ Ay! _____ no me ha-ga su-frir a-
 ev - er! _____ Ay! _____ do not jest with my grief, but

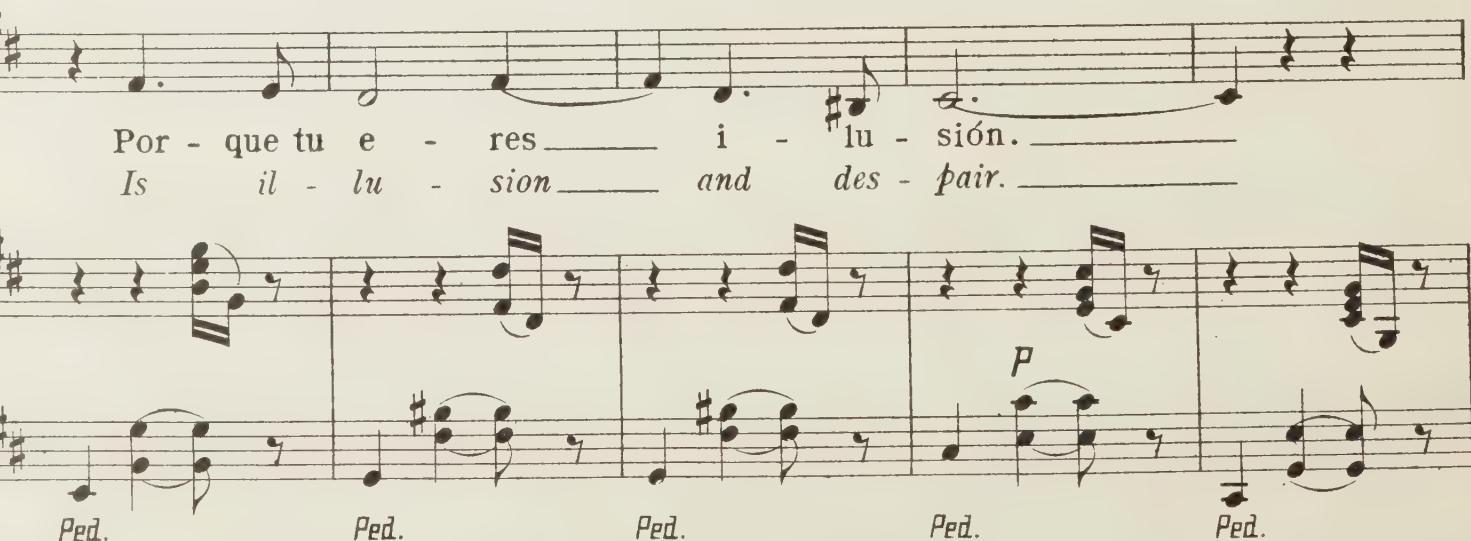
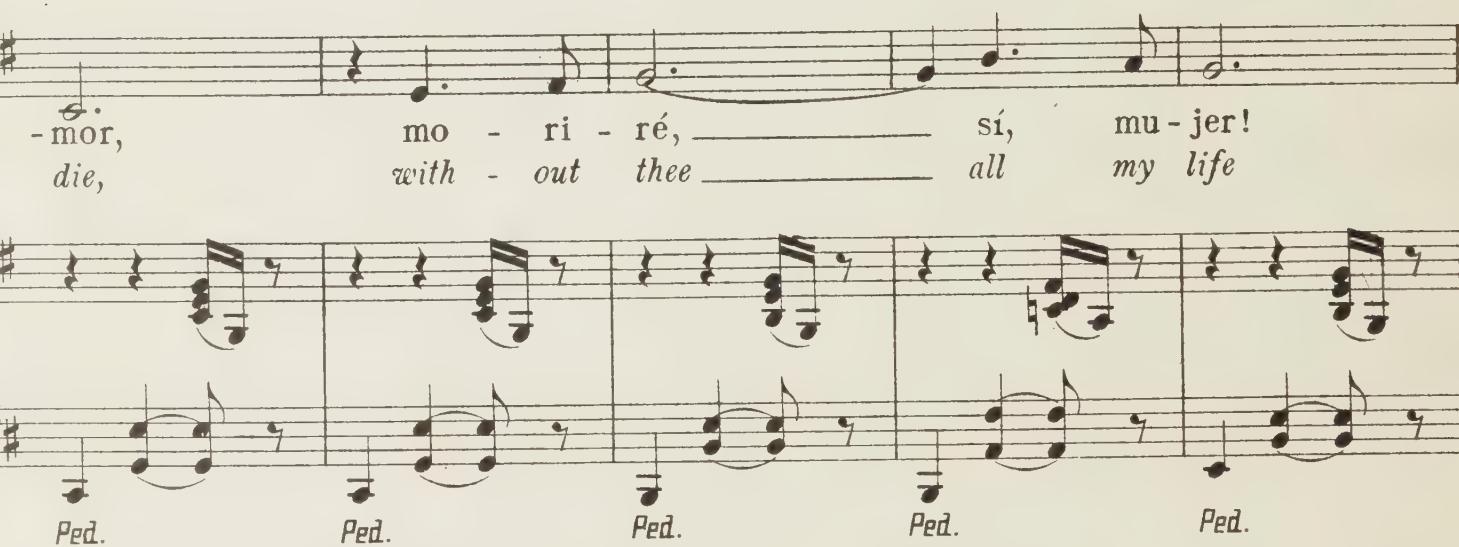
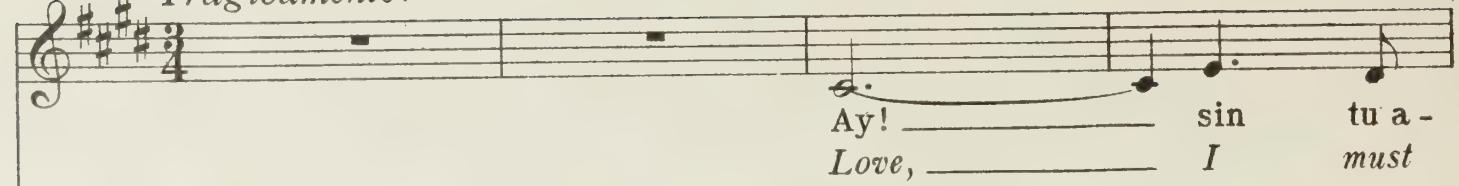
colla voce

-sí, Que mu-ri - en-do es - toy de a - mor, so-lo por tí. _____
 see! I am dy-ing heart-bro - ken, _____ a-lone for thee! _____

PP

MI SUEÑO.

MY DREAM.

Trágicamente.

Tu le das al
 Thou, on - - ly thou, canst give

Ped. Ped. Ped. Ped.

co - - - ra - - - zón, La ven -
 hope to my soul, For in

Ped. Ped. Ped. Ped.

- tu - - ra que so - né.
 thee lies all that's fair.

Ped. Ped. Ped. Ped.

P

Più mosso.

No me mi - res a - sí, por - que
 Leave me not here to sigh, Nor my

mf

voy á mo - rir, Pues no pue - do vi -
 long-ing dis - dain, Scorn me not or I

- vir, die,

con des - pre-cio de tí.
 Life with - out thee is vain.

mf

appassionato

Ay! vuel - ve tu á mi - rar,
 Ah! turn toward me thy sweet face,

f

Ped. Ped. Ped. Ped. Ped.

que es mi a - do - ra - ción,
 Fix thy dear eyes on mine,

Ped. Ped. Ped. Ped. Ped.

Te - ner - tu con pa - sión,
 Let my heart rest by thine, An-gel de a - mor!
 Grant me this grace.

decresc.

P

Ped. Ped. Ped. Ped. Ped.

Que a-quí ven - go á pe - dir,
My yearn - ing I can - not tell,

f

Ped. Ped. Ped. Ped. Ped.

E im - pló - rar el per - dón,
Grant me par - don, I cry!

P

Ped. Ped. Ped. Ped. Ped.

Por si fue - se á mo - rir, A - diós, A - diós!
But to clasp thee and die! Fare-well! Fare - well!

decresc.

pp

Ped. Ped. Ped. Ped. Ped.

OS TORMENTOS DE AMOR.
THE TORMENTS OF LOVE.

Lento.

Os tor - men - - tos que pas-so na vi - - da, Oh, meu
Cru-el fate! must I suf-fer them long - - er, All the

De - us! não pos - so re - la - tar,
sor - rows of my grief-la - den breast? Des - pre-
Held in

- za - - - do d'a-quel - le que a - - - mo, Sou for-
scorn by the maid-en I cher - - - ish O'er the

- ca - - do a - - es - ta dòr a - ba - far, Des - pre-
earth I roam, seek - ing rest, Held in

- za - - - do d'a-quel-le que a - - - mo, Sou for-
 scorn by the maid-en I cher - - - ish O'er the

- ça - do a es-ta dôr a - ba - far. Sin - to
 earth I roam, seek - ing rest. Cru - el

dô - - - res que fé - rem meu pei - - - to! Sin - to
 fate that has harrowed my bo - - - som! And my

mp

ma - go - - as cru-eis e pai - xão! Eu não
 heart filled with this pass-ion - ate grief, Tell me

ve - - - - - jo no mun-do a - quem
why *I must suf-fer for ev - - - - - er* *Roam - ing*


 -ti - - vos en meu co - ra - cão. Eu não
 o'er the earth with-out hope of re - lief? Tell me

ve - - - - jo no mun-do a - quem
why *I must suf-fer for* ev - - - - er *Nem* *mo-*

A musical score for 'The Earth' by G. F. Handel. The vocal line (Soprano) is in the upper staff, and the basso continuo line is in the lower staff. The vocal part includes lyrics in English and Portuguese. The basso continuo part shows bassoon and cello parts with basso continuo markings. The score is in common time, with a key signature of one flat.

NASCI PARA TE AMAR.

I WAS BORN TO LOVE THEE.

Mesto.

4

Nas-ci pa-ra te a-
To love thee I was

4

f

espressivo

-mar, Oh, sor-te fe-ri-na! Pa-ra te a-do-rar foi min-ha-
born, by cru-el fate slight-ed, Des-tined to a-dore, with love un-re-

mf

si-na! Oh Deus! quan-to sof-fro es-ta dôr Cin-gi-da na fe-
quit-ed! Fate hears not my soul's dis-traught ap-peal, No balm my wound-ed

-ri - da d'es - te a - mor! Eu vou fu - gir de ti, Sou des - pre -
 heart can ev - er heal. Thou hold-est me in scorn, I may not stay

(p) *espressivo* *mf*

-za - do! Nas - ci pa - ra sof - frer des - ven - tu -
 near thee. To suf - fer I was born, through lov - ing sin -

(p) *mp*

-ra - do! Oh Deus! quan-to sof - fro es - ta - dör Cin - gi - da na se -
 -cere - ly. Fate hears not my soul's dis - traught ap - peal, No balm my wound-ed

(p)

rit. molto

-ri - da d'es - te a - mor!
 heart can ev - er heal!

(p) *PP*

MEU ANJO.

MY ANGEL.

Triste.

Meu an-jo es-
A maid-en

-cu-ta u-ma flau-ta ao lon-ge, De um po-bre bar-do que en-lou - que -
listened to the dis - tant play-ing Of a poor bard who sol-aced thus his

- ce - u, Ou-ve-se a flau-ta n'u-ma lon - ga quei - xa, E'o po-bre
mad - ness, His flute gave forth a wail-ing note of sad - ness, And with a

bar-do sus-pi - rou, mor - reu. Ou-ve sea flau-ta n'u-ma lon - ga
sigh the poor bard drooped and died. His flute gave forth a wail-ing note of

qui - xa, E'o po-bre bar-do sus-pi - rou, mor - reu.
sad - ness, And with a sigh the poor bard drooped and died.

decresc. *p ritardando e morendo*

É mei-a noi-te o tris - te bron - ze
In mist - y clouds the moon's pale light is

cho - ra, A lu-a oc - cul-ta sob nu - vem ob - scu - ra, Ca-lou-se a
shroud-ed, T'sis mid-night, and the sad bells all are toll - ing. The bard his

mf

flau-ta n'u - ma lon - ga quei - xa, E'o pobre bar - do mor-reu de a-mar - gu -
play-ing ceased and his ex - toll - ing Of Love's sway, and bit - ter - ly he

- ra. Ca - lou - se a flau-ta n'u - ma lon - ga quei - xa, E'o pobre bar -
died. The bard his play-ing ceased and his ex - toll - ing Of Love's great

do mor-reu de a-mar - gu - ra.
power, and bit - ter - ly he died.

Mor - reu o bar - do que nas noi - tes bel - las, Ao som da
The mourn - ful bard died on a night of beau - ty. To his fond

flau - ta sup - pli - ca - va a - mor, Mor - reu a
love he played a sup - pli - ca - tion Up - on his

bel - la que a - do - ra - va a bar - do, Mor - reu son - han - do n'um pro - vir em
flute he played in a - dor - a - tion. The maid - en dreamed of bloom - ing flowers and

flor. Mor - reu a bel - la que a - do - ra - va a bar - do, Mor - reu son -
died. Up - on his flute he played in a - dor - a - tion. The maid - en

- han - do n'um pro - vir em flor.
dreamed of bloom - ing flowers and died.

p ritardando e morendo



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